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There is a mysterious new organization on campus—the Clearwater Club. No one seems to know much about it, not even the Senators who recently ratified its consti-
tute. But the Clearwater people have no intention of remaining a secret. They want everyone to know what they're up to—and why.

The club began last semester, when folk-singer Pete Seeger gave a benefit concert at Bard. Seeger has established similar organizations at a number of other colleges. The club takes its name—and its inspiration—from the Clearwater, the Hudson River sloop built by Seeger which sailed up and down the River, promoting ecological awareness. Seeger is also the founder of the Hudson River Sloop Restoration, Inc., a non pro-
tfit organization which has done a great deal to fight pollution of the River. The HRSR's latest concern is PCB, or polychlorinated biphenyl, a toxic chemical that two General Electric plants have been discharging into the River. PCB concen-
trations are now so high that Hudson River fish have become unedible.

The Clearwater Club, like its parent organi-
zation, will be working to fight pollution, though in a smaller way. At their last meeting, the Clearwater people received some suggestions from John Harris-Cronin, a member of HRSR's environ-
mental staff. Mr. Harris-Cronin told the group of environmental staff. Mr. Harris-Cronin told the group that there was a need for pipe watchers in nearby Columbia County, where there are eighteen

PETS R.A.P. ADMINISTRATION

Despite a long and troubled history of failures to enforce rules and admini-
strative bums another pet commission has arisen to once more try to police the presence of cats and dogs on the Bard campus. The new committee calls itself Responsible Animal People (R.A.P.).

In a proposal drawn up February seventh and a later set of additional clarifications they have structured a stringent control system based upon registration, maintenance and enforcement. A committee of six people have volunteered themselves to serve in these capacities.

The basis of the program is the regis-
tration process which will require owners to deposit twenty-five dollars (returnable the following June). They must also fill out a card listing the owner's name, address and box number, the animal's name and description. Proof must be offered where it will be kept on vacation, that the animal has been altered, and consent from room-
ate. A ten-cent filing fee will be charged. Students living off campus will be asked to register their pets in the event they wish to bring pets on campus. A committee member, Audrey Fleming, has volunteered to maintain the files.

The entire committee will handle registration and all complaints. The initial six members, who are primarily freshmen, have consented to remain on the committee and will file their own re-
placements if resignation becomes necessary. This is a protection against past complaints that pet committee people have been irresponsible or failed to insure that the code was maintained.

The rules state that dogs must be with owners, when out of owner's room and never to be tied up. Cats must be kept within a specified distance of the dorm and their litter disposed of away from the dorm. New litter of kittens must be reported within two weeks and registered after six weeks. Fighting animals and those with evasive complaints will cause the fining of owners.

Suggestions for maintenance of rules include one officially designated person of the Pet Committee where they will be handled. Enforcement of rules will be a fining system. More than three offenses will constitute grounds for impoundment. Impounded dogs will immediately cause a forfeit of the twenty-five dollar deposit.

The proposal has not been approved by the Administration although Tova Jolosky has met with the Committee to advise them on the most effective presentation of their proposal. It should be noted by readers that this proposal has not been officially sanctioned and cats and dogs are still banned on the Bard campus.

If it is eventually agreed to try the proposal it appears shutdown it will be before Fall of 1976.

Gail Levinson
Pinney, Varbalow Quit Senate

Within seven days Senate lost two of its members. Past-president Markus Pinney quit because of demands upon his time. His job, studies, and practice time prevent him from having sufficient time for Senate. Upon resigning, he expressed his regrets to continue working with the Community Relations Committee.

Senator Varbalow's resignation was based upon her feeling that she 'was not being taken seriously by other members of Senate.' Her feelings are that she contributed work and effort in the fall semester that should merit respect from her fellow Senators. Despite this, she believes that there was a lack of understanding between herself and the other individuals on Senate. She emphasized that she still planned to chair the Admissions Committee, work on the re-writing of the Student Handbook, and any other interesting projects that arise in the future.

WHERE THE MONEY GOES

Many students may be unaware of it but the planning committee is a major new part of the Bard community this semester. Chairperson two president's associates the planning committee as the 'money allocating forum for school activities and the coordinating body for campus.' In past years there has been consistent comment that clubs should try to plan activities together so that a single event could be sponsored by several clubs and satisfy many interests, as well as utilizing the limited funds to the fullest amount. The Planning Committee is an attempt to accomplish this.

The allocating procedure is relatively simple. A closed meeting of the planning committee and Senate Treasurer and Secretary is held. At this meeting all of the submitted club budgets are placed in a box and passed around. Each member of the committee draws a budget from the box and, in turn, reads the budget aloud to the rest of the committee. The committee then discusses the major parts of the budget and decides upon a reasonable amount to be allotted to that club. When all of the budgets have been read and assigned a tentative figure the committee reviews their decisions. Requests that are considered reasonable by this semester's committee include speakers, films, and other community activities. Some examples of requests that the committee finds unreasonable include such items as picnics and concerts. Such requests are permitted but will not be funded from budgets submitted this semester.

The major components of this committee are the allocations committee, co-sponsored by clubs such as BB50, LAO, and Folk and Trad.

Feminist Alliance

The Feminist Alliance is going to be active this semester. Starting Monday, Feb. 16, the Women's Center will be open every Monday and Wednesday through Saturday nights. Someone will be there at those times.

We will be starting a Women's Health Clinic and Counseling Collective. All women interested are welcome and encouraged to help.

A consciousness raising group is forming. It will probably meet on Monday nights. The first meeting was on Monday, Feb. 16, at the Women's Center. The Center is In Allure near to Alba's Social. All women are very welcome. The alliance has been fairly inactive recently and is looking for new blood and energy. For more information, contact Red Zinger at Robbins 317 or box 657. Or come to the Women's Center any night it is open.

Dean Sugatt suggested the possibility of relocating the infirmary in Stone Row. One student suggested a bowling alley in the basement but Dean Sugatt quickly stated that this would probably be impractical. Other suggestions were made but the rumored figure of $580,000 in government funds would greatly limit any projects besides basic renovations such as new interior walls, stairs, and floors.

In any event, renovations are no tentatively scheduled for summer '77, which means that Stone Row will most likely have three to a suite next year in view of the planned enrollment increase. A new committee, directed by Thomas Jolosky, is now being formed to study Stone Row's possibilities.

Near the end of the semester three concerned students met with Deans Jolosky and Sugatt to discuss Stone Row's future. After a general discussion on possible plans for Stone Row, actual proposals for a possible renovation were studied. Although plans for central halls on each floor like Tewskbury were not considered, the possibility of student lounges or student government offices on the first floor seemed more favorable.

Mark Callahan

a facelift in stone

Gail Levinson

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I am a political lesbian. I have always regarded my work as rooted in a political context because I feel that heterosexuality is the keystone of male supremacy and that society needs the power that they abuse. Men are the enemy; power is their most lethal weapon. This is a war to abolish class, sex, and racist attitudes. Men perpetuate this. They receive concrete benefits from the system as it is, and are not about to give it up, even to gain new freedom. But they will lose, even if we women have to kick and kill them into freedom. It is not meant that I am against but that society and institutions are holding each man responsible for women, poverty, and hate. I will not collaborate with men, we need the enemy, until society is changed into a free, non-sexist place to live. I am a lesbian.

A Lesbian is a woman whose energy is directed towards women. She loves women. She loves herself. She is woman-identified. I feel that lesbianism is the logical extension of radical feminism. Every woman is a lesbian. I want to see it espoused. I want to see women loving each other, supporting each other, protecting each other. I want to see women controlling the institution of society. Let's get it together, my sisters.

I am not expecting any woman to give up men for politics. I do not want to understand doing and why I am doing it. I am a woman, I am a feminist, I am a lesbian, and I am proud.

Red Zinger

Council of males promulgating a decree on the subjugation of females. It is not done. It is very comforting to find a particular sex appeal for whatever makes us unhappy. Such a device seems to make the whole thing easier. If we say: men are the culprits, the guilty ones, they that make us unhappy, then we might argue (Q.E.D.), it is towards men that we must direct our attack, but once again, it will not wash. The simple fact is that no one person or group there- of can be indicted of setting up society's arbitrary rules. Many of them are held beyond memory, and an anthropologist might have some answers, but the only individual in this and any case of most of the world's misfortunes is the world itself. Another way in which feminism effects a kind of polarisation is through its very image, which manages to be reactionary enough to transform moderate-minded individuals into setting themselves in an opposing camp, regardless of whether or not they are really sexist. This is perhaps the greatest irony of all: that the feminist movement may at times be actually detrimental to the promotion of women's rights. Too often we see an "angry young woman" hurling invectives and making it difficult to see that she may have been making sense. (I'm not saying that there is no one who would say that such tactics are necessary to cure the disease, that drastic surgery is required. Unfortunately this could land us in the all-too-frequent situation of the operation being a success and the patient dying, our patient being people as a whole. I do not think that the feminist movement poses a real threat to the overall well-being of society, but the level of surgical risk compared to its possible benefits is a problem one wonders whether or not it is a slower and less painful procedure might be used. Finally, although I am no means lastly in my experience feminism is itself has accomplished little in the way of real positive social change, and done some real harm to individuals. I suppose this is where feminism ends and I have no basic difference: it seems to feel that all this uproar is worth it; I wonder.

Daniel B. Eddy

Out of all the secular heresies which plague our modern society, one of the most corrosive is feminism. In a world which is riddled with separation (as any color you choose, racism (as it), revolutionism (pick the cause), and any number of other "isms", if there is one thing we do not require more of them. I hasten to pacify the enraged reader who may think that I am a student of still another pestilence called sexism: I am not. In truth, I am a student of sexism, which is precisely what I dislike, feminism, a doctrine which can be just as polarizing as that with which it goes to battle. A feminist is dedicated to ending the inequalities in our society which arbitrarily take employment, salary, promotion, or anything else common sense (remember that) tells us has little to do with said gender. This is indeed commendable. One of the premises of feminism is to feed everyone and lead the life of society (i.e., crime, sickness, unhappiness, etc.).

The chief reason, then, that I dislike both those societies (noting immunity to the juxtaposition) is not for what they intend to promise or what they intend to do, but how they do them about doing it. My quarrel is not with the idea itself (the means always varies) but with the end. This content is a generalized statement, and I hold myself from any blanket endorsement of any ideology until completely understood) in a way that feminism tends to polarize and separate--through its rhetoric--segments of our world which might be basically in agreement with each other. One of the ways it does this, is to attempt to assign blame for the general sexual inequalities of the world on the males of the world. Granted, sexism has existed, and some still does exist (unfortunately, much of that is in the hearts of men and women and if there is something one cannot legislate in a presumed free society, it is personal opinion, just to throw the blanket of guilt around the males is preposterous. We can attempt to compile up pictures of a pre-historic ecumenical
The Observer is an independent student publication of the Bard College community. Publication is bi-weekly during the Bard College academic year. Letters to the Editor and other inquiries should be addressed to Room 85, Bard College, Annandale-on-Hudson, N.Y., 12504. The contents of the Observer are copyrighted 1976 by Observer, Inc. The Observer is a member of the NSS. The opinions expressed herein are not necessarily those of Bard College or the editorial staff.

HANG IT UP, THEO

The newest innovation at progressive Bard College, hot out of Associate Dean Theo Jakosky’s office, is the $100 deposit that the Administration is demanding to cover damages inflicted on dormitory furniture. The deposit would be given at the beginning of a student’s stay at Bard and be applicable to pay for any damage that the student causes to dorm property. So far, so good.

The deposit plan really starts to get interesting when one reads on to the part about being responsible for one’s living area. It states, if any public furniture is taken or damaged and after a reasonable period of time (e.g. one week) it is not known who was responsible, the floor or dorm residents will be billed on a pro-rated basis for the theft or damage.

Therefore, if you happen to be living it up in downtown Red Hook one Saturday night and someone back at your dorm (student or not) throws a chair out of the window and the culprit is not known, you will pay for part of the damage. Very, very fair.

The decision as to whether the dorm residents pay the damage or not is left entirely up to the discretion of Theo Jakosky. After the decision is made there is nothing a student can do about it and no one he can appeal to. You can yell bloody murder but the Administration will have your $100 in short order. Well, at least from such theft or damage.

The pinball wizardry

Once upon a time it was voted that the pinball machines should be removed from the coffee shop because it interfered with people concentrating on their private meditations or doughnuts or something. So of course the only logical thing to do was to move the pinball machines away from an area where it would disturb people eating their sandwiches and in to the little Dining Commons alcove where the telephones are. Organizational genius!

Now some one tried to make a phone call from the Dining Commons it sounds like a crowded night at a Las Vegas slot machine room.

Since the pinball players refuse to halt their games, and the telephones are usually occupied, it appears that a peaceful co-existence is impossible.

We urge the Senate, the Quality of Life Committee, the Dean of Students Office or any one with any authority over this matter to either move the phones into a quieter area or else send the machines back to the coffee shop. Better to disturb egg salad than long distance.

The Observer is publishing again. For how long is still a difficult question. The staff is comprised of new writers and editors but money is still the crucial issue. We need a strong advertising staff to help raise money to cover composing and printing costs. If this money is not supplied the Observer will fold or be consigned to recycled electric typewriters, which is very attractive if you like the P.T.A. bulletin look.

Please come to the next staff meeting and offer a portion of your time. The only way the Observer can stay afloat as a community newspaper is if the community helps.

SON OF OBSERVER

Next Observer Staff Meeting
Monday, March 1
7 p.m., Observer office
(MUSCIGAR BASEMENT)
JONI MITCHELL: A DIFFERENT PERSON

Joni Mitchell is quite a different person now than the one who was described many years ago by the L.A. Free Press as writing songs with the broken innocence of a teenager who has just gotten laid and is not quite sure what to do next. She has acquired a confidence and an assurance that comes with age. Her songs, though subtle different now than nine years ago, have remained fresh. Not choosing to rely on a formula for successful songs, she has evolved with each album of the eight that she has recorded. Mitchell is very aware that she has changed. So much in fact, that she felt motivated to yet change again in the song "Flute Sides Now" at a concert in Austin, Texas, on one bar that produced the album Miles of Ailes.

Her lyrics have become more complicated and interesting. By this, I mean that she makes subtle references to many more things than ever before, she is more sly in her punning, and she manipulates her images with much greater facility. This is not to say that she didn't command a magic in her earlier songs. Her sense of beauty has extended to include not only earthly, natural things, but also man-made things such as mechanical cities.

In her songs Mitchell is constantly trying to find her free from and is getting stuck in relationships that weight her wings. One image she has used on every album to symbolize this freedom is the bird, as one needs no cage as to this metaphor, she is explicit on her first album:

My gentle relations have names they must call me for loving the freedom of all flying things.

Her freedom thwarting relationships always dwell on her loneliness. Who can miss the disparity in:

I came in as bright as a noon light and burned out right there before him.

Her involvement with type of songs very personal and she seems to bring some of that into songs as she acts only as an observer.

Mitchell has always been rather romantic, not only in her imagery, but also in her attitude. She constantly mentions artists of different sorts such as poets and painters, who are in the position of knowledge or certain emotional instabili-

In fact, she has enlarged her circle of friends to include successful creative people similar to those artists which her own success has brought her into contact with. So now we get Joni Mitchell drooping in on B. B. Dylan's "Rolling Thunder Review" in Boston and getting inspired in painter Larry Poons left in New York City instead of writing songs like "The Circle Game" about Neil young turning twenty and being unable to gain access to his favorite hangout.

She is growing up and we have to deal with a very intelectual woman instead of an inno-

choate girl now.

Musically she has changed by filling out her sound with more instruments and careful arrangements. She has moved from the folk sound which her acoustic guitar and dulcimer sometimes gave her songs. She has always had an affinity for adding more tracks of her own voice to songs, sometimes for harmony, some-

She tends to use flutes and saxophone rifts to accomplish the same thing now, except on songs "Shadow and Light" from her new album. Here she sings acapella except for the awkward intrusion of a synthesizer. Her recent interest is evident not only in her use of Tom Scott and the L.A. Express and the Jazz Crusaders as backup musicians, but in her selection of two songs from the jazz vocal trio Lambert, Hendricks, and Ross, these being "Twisted" and "Centerpiece."

Another influence on her music is reflected in the song "The Single Line." She makes use of a recording of the warrior drums of the Bur-

Another major change is Mitchell's voice. An innocence, described elsewhere in this re-

view, might be said to characterize her voice on her earlier recordings. Since then she has dis-

covered that her voice is more than capable of being an instrument. She now uses her voice in what could be described as diw and soars by sliding from one note in the melody to the next. This kind of singing had a lot to do with the new interpretations of old songs that one finds on her live album.

I like The Hissing of Summer Lawns. That this is a 'total work' as she puts it, does not need to be the basis of the scant liner notes she writes. I already mentioned that she seemed to have more control over her imagery than ever before. This is so true that parts are in danger of becoming obscure. Perhaps that is why she chooses to include liner notes for the first time with 'class' to the nature of the album. The near obscurity of some of the imagery re-emerges itself in the sense that is invoked by the use of such images.

In the already mentioned song "Shadow and Light" I think she falls a little short of her mark. Essentially she refers to the yin-yang principle to the drone of a synthesizer. The album suffers from the inclusion of this song, especially in its position as the last song on the album.

I said that I liked it, and I do. However, I wanted to point out a few of the album's weaknesses:

Some of the songs are very tight and re-

flect a close relationship between the lyrics and the music. One of these, the title song, is the only song she's ever recorded that she's written with someone else. That someone else is John Guerin, her lover and drummer for the L.A. Express. The song has a beautiful melody with lyrics that describe the domination of a woman by her husband. She has the oppor-

tunity to leave him but she's resolved herself to his kind of life. Again, the imagery is very captivating:

He gave her his darkness to regret
And good reason to quit him still
Stills she says with a love of some kind
It's the lady's choice -

The hissing of summer lawns

That reviews can't provide samples of mu-

sic is sometimes said. But that is the nature of reviews anyway, a reviewer being an evaluation of sorts based on the involvement of one person. But you cannot only describe it to much with words, I advocate a listener to this album as soon as possible. - Robert Levers

GUY CLARK: LET 'EM ROLL

The other day I was headed for the bath-

room in Potter when I passed by the Observer Office. I heard some noise and popped my head in the door. What's this, we got a paper this semester? Yeah, wanna review some records? Always interested in hearing new music, I ac-

cepted the offer and walked out with a stack of records with the Leslie West Band topping the pile. Oh no, I thought, it's my fate to re-

view new up-and-coming rockers.

Imagine my delight when, upon leafing through the stack, I discovered an album that I had purchased on my visit home. The album I refer to is Guy Clark's long awaited first album, Old No. 1. For a long time I wondered what voice was behind songs like "Desperado Waltzing for the Train," L.A. Foreway, and "That Old Time Feeling" that his friend Jerry Jeff Walker seems to make his own. What I found was a voice that was rough and sometimes gritty, more concerned with lyrical content than melody, which finds a perfect home in the structure of his country oriented accompaniments.

Clark grew up in the town of Rockport, Texas, a small town on the Gulf coast, known more to surfers for it's waves than it's music. He became interested in folk music and developed his guitar by learning Mexican mari-

chis tunes and occasionally dropping in to play with his friends at folk cafes.

Part of Clark's magic lies in his ability to weave together the whole of life and people around him, a quality steeped in the traditions of the Southwest region in which he grew up. This is especially true of the last song on the album, "Let Him Roll," in which he details the life of a winer.

He was an elevator man at a cheap hotel
In exchange for rent on a one room cell.

And he was old years beyond his time
No thanks to the world and the white port wine

Clark's importance as a songwriter was ac-

knowledged before the release of this album by people like Rita Coolidge, Jerry Jeff Walker, Johnny Cash, the Everly Brothers, and the Earl Scruggs Revue. With this album Clark estab-

lishes himself as a musician as well.

Assisting Clark on the album is a very com-

petent bunch of Nashville musicians including Johnny Gimble on fiddle, Austin harp-player Mickey Raphael, and singers Emmy Lou Harris and Sammi Smith. One is not overwhelmed by the aggregation of fine musicians, for it is all-

ways "Guy" Clark's album.

Oh yes, I finally did put the Leslie West Band on my turntable, but I don't like discus-

sing excesses in one's own writing. One might consider the phrases "Guy Clark's all done with mirrors, rest you forget."
Ring Lardner, Jr. was the first speaker of the Third Band Seminar Program held on Feb. 13 at 8:30 p.m. in Alice Social. Mr. Lardner, one of the Hollywood Ten, was censured for contempt of Congress after testifying before the House Committee on Un-American Activities in 1947. As a result, he was blacklisted from writing and he served a ten month sentence in Federal Prison in 1950. The topic of his lecture was the Hollywood Blacklist, 1947-1962.

By 8:00 pm the floor was covered with bodies. At the doors, layers of heads could be seen weaving in and out of the room. Alice Social was ill chosen due to its size. But at the organizer’s insistence, it fit the lecturer’s request for an informal atmosphere.

Mr. Lardner was introduced by Prof. Mark Lytle. Lardner is a tall man who seems to have trouble carrying his height and so gives the impression of being bent over. He has large intense eyes and hands that incoherently strike each other. He seemed nervous and uncomfortable, so it was not surprising to learn that he was going to summarize the events of the period by reading an excerpt from his book in progress, My Family Remembered. While reading, his voice took on the confidence that it lacked speaking directly to the audience.

The excerpt he read was well written and transformed Lardner into an articulate speaker. It revealed how Lardner, Dalton Trumbo, and the rest of the Hollywood Ten had decided, after much legal debate, to use the First Amendment for their defense. This enabled them to deny the Constitutionality of the Committee itself. This decision led to the firing of Lardner’s letters at the heroic Ten. Lardner denied martyrdom on the basis that their stand was practical at the time, and, more importantly, they did not foresee economic disaster in prison sentences. Some cooperative witnesses felt a vague patriotic feeling, but most were economically and socially terrorized into informing.

One humorous incident included in the passage occurred when committee chairman J. Parrell Thomas asked Lardner for names. He replied: “I could answer the way you want, Mr. Chairman, but I’d hate myself in the morning.” Parrell got furious and had Lardner removed from the room, when Lardner went to prison to serve his sentence, Parrell was already there, convicted of pocket pilfering.

The blacklist itself began in New York at the command of the studio’s Board of Directors. Mr. Lardner finished his reading on a sentimental note. Twenty one years after being asked to leave the studio of Twentieth Century Fox, he reentered the gates to discuss with Darryl Zanuck’s son, the work he was to do on the book MASH. A question and answer period revealed that a number of popular movies were written and directed by blacklisted people using front names. When Otto Preminger dared to use Dalton Trumbo’s name in the credits of Exodus there was no reaction. This emphasizes the absurdity of the pre-Communist hysteria. Once the blacklist ended those former blacklist members that were well established in Hollywood were able to resume their careers. But the majority forfeited their careers.

President Roosevelt inquired as to how the former blacklisted reacted socially with cooperative witnesses after the incident lost its impact. Some of the Hollywood Ten vowed not to speak to the stooges. Lardner did not go that far, reasoning that it would be interesting to hear their present views. The executives and producers who found it economically expedient not to defend the blacklisted were extremely courageous to the members that returned to Hollywood.

The progress of the blacklist is contrasted in the audience-speaker situation. He was an interesting lecture, a reader. Regardless, the evening, whether written for a question and answer style, was quite enlightening.

Shari Nussbaum

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Greatness Gone Elsewhere

"Northern Lights-Southern Cross" * The Band

The advertisement said, "It's worth The Weight" (this from Rolling Stone, so it's got to be true). While the material on Northern Lights-Southern Cross is not equal to that on Music From Big Pink, it is, nonetheless, a worthwhile album. The Band has made the transition from the sixties to the seventies without losing too much. Few bands can boast of this and The Band, in the year of the bicentennial, is not likely to boast at all. They are unique in that they are commercial only to a minimal degree.

The progress of the Band is especially in the addition of the synthesizer, on this album. It has become almost essential for any current band to use a synthesizer. Under the hands of Garth Hudson the instrument is almost foil. There are no showy electronic swirls; the sound is laid back and exhibits only the most hint of electricity. Jupiter Hollow is a good example of the blend of synthesizer and simplicity-for-simplicity and honesty have always been strongpoints of the Band's music.

Several of the songs, "Rags and Bones" and "Hobo Jungle" tend to be a bit overemotionalized. This is partially due to Richard Manuel's weepy vocal style and partially to Robbie Robertson's lyrics. Robertson wrote all the songs; two float out of sight he's bad in 1776. (The album was actually released in late 75.)

In general, the vocals are tight up to par. Levon Helm, in Opie, sings out with all the crispness and clarity that make him an inseparable part of the band. The song spoofs Hamlet:

The old neighborhood just ain't the same
Nobody knows just what became
Of Opie's. Where have you gone?

the humor of the lyrics in this song is accent by Garth Hudson's dixieland brass which coves in the background.

The album is not great, but it presents something more than mild listening pleasure. It is the face of rock fans to hope for a cent, rather than great music. Greatness has gone elsewhere.

Lee Kessler
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INTRAMURALS

FIGHT IT OUT

Intramural Basketball Standings
Team No. Team Won Lost
Brew's Crew 1 0
Callahan's Raiders 1 0
*Faculty 1 0
*Italian All-Stars 0 1
Saga Five 0 1
Tewksbury 0 1

Scores of Feb. 19th
Brew's Crew:Italian All-Stars 42
Callahan's Raiders: Saga Five 30
Brew's Crew: Tewksbury 44

Schedule
Times Feb. 26 Mar. 4 Mar. 11 Mar. 18
7pm. 1-3 3-5 4-2 2-3
8pm. 2-5 1-4 2-4 4-5
9pm. 4-6 2-5 3-5 7-8

Softball sign-ups

Sign ups for the men's varsity softball team will take place this Thursday, February 26th, between the hour of 3:30-4:30 in the gym. Practices start sometime in March with training indoors. A thirteen game schedule is being worked on by the coaching staff. Note: This will be the only sign up. No one else will be able to join after this date.